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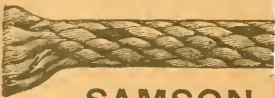
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CATHEDRAL OF CHARTRES

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VOL. 9

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NO. 9

THIRTEENTH CENTURY

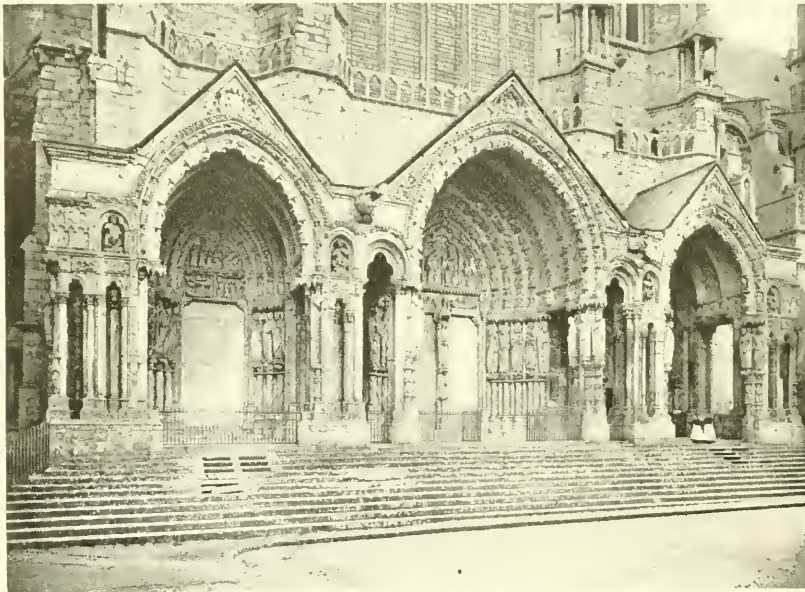
FRENCH GOTHIC CATHEDRALS

THE great Gothic cathedrals of Europe are so impressive as monuments of human achievement, that at sight of them the questions spring irresistibly to our lips: "What manner of men were they who planned and built them? What conditions of society made such efforts possible?"

The answer has its beginning centuries before, in the wreck of civilization that followed the breaking up of the Roman Empire in the fifth century. Goths,

Huns, Franks and Burgundians, sweeping in successive waves over the western world, had extinguished all lights of culture, overturned all traditions of law, wiped away all ancient national boundaries, and, intermingling with the native populations, set up that whirlpool of races and social conditions that gave rise to the Dark Ages.

But authority of some sort is a necessity in human development, and in the absence of any national or central



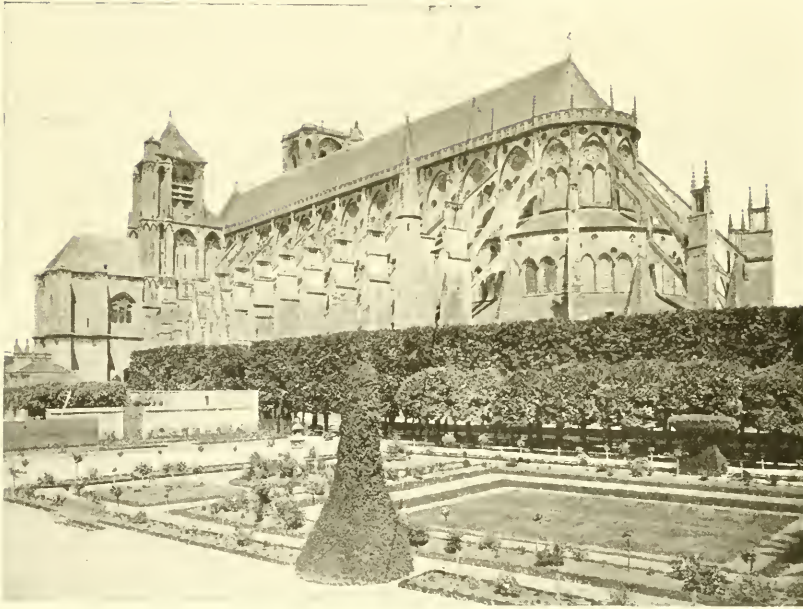
CATHEDRAL OF CHARTRES

NORTH PORTAL



CATHEDRAL OF BOURGES

WEST FRONT



CATHEDRAL OF BOURGES

FROM THE SOUTHEAST

powers, this need gave rise to that subdivision of control we call the Feudal System. Strong men gathered clans and tribes about them, seized and fortified towns, and made war upon one another throughout France and Italy. In Germany the "robber barons" built their strongholds upon the banks of the Rhine or in the Black Forest, and pounced down to levy tribute upon the merchant or traveler. Such distracted and lawless conditions naturally made any popular or united effort, and in consequence the undertaking of any work of permanent value in the arts, impossible; and it was not until the general overthrow of the feudal system in the eleventh century that any great movement in architecture became possible.

But the overturning of feudalism, although in the last event accomplished with comparative suddenness, was the result of a long period of evolution. As the wanderings of peoples gradually ceased, and vagabond tribes settled down into permanent abodes, Europe commenced in the tenth century to

assume a new aspect. In Germany, Henry the Fowler established the line of the Saxon kings. In England, Celt and Saxon, Angles and Danes, under the successors of the noble Alfred, were becoming English. Beneath the rule of Hugh Capet Gaul was becoming France.

In the same way new national languages were being wrought out. The Roman tongue had suffered a slow corruption. "Rudeness and barbarism had wrought their worst with it," writes Professor Norton. "It broke up into various dialects; the dialects themselves were in process of constant change. In the South as well as in the North the elements of Teutonic tongues became more and more mingled with it. The time came when no layman used Latin in his daily conversation. At length, after this long confusion, after unforeseen and unintended transformations and mutations, new languages were found to exist—languages supple, fresh, differing in composition and in virtue, sufficient not only for the transient needs of intercourse, but for the perma-



CATHEDRAL OF BAYEUX

EAST END

nent ends of literature,—each not a degraded ancient language, but a new language with qualities of its own."

There was meantime going on a like change in the traditions of architecture, for architecture, "that one among the arts which has alike the closest and widest relation to the life of the people," can never completely die out, no matter how trivial or temporary its expression; and indeed the history of its transformation during these Dark Ages is curiously analogous to that of language. The earliest post-Roman structures were only imitations of the Roman models; but, gradually, in response to the needs and desires of peoples controlled by ideas, sentiments and emotions widely different from those of the ancient world, they diverged, till finally men could no more build in the old Roman fashion than they could speak in the old Roman tongue. In other words, out of the Roman through the Romanesque, the Gothic style was in process of development.

But all this leavening and transformation,—the coagulation of vagrant peoples into nations, the differentiation of languages, the transformation of the forms of art, the evolution of order out of chaos, the increasing stability of conditions,—though patent enough to us from our vantage ground of centuries, was extremely slow and subtle. Insecurity and disorder everywhere filled the immediate foreground. The common people, little better than slaves to the various over-lords, were dragged into constant wars with other over-lords, or with the king, whose increasing power these seigniors contested inch by inch. There was but one institution in the world throughout the entire Dark Ages that rose superior to the daily clash and turmoil, that stood for the security and unchangeableness for which all men long. And this institution was the Church.

It is almost impossible for us of today to comprehend the fervor of devotion which the people felt for this great, immutable Church and the religion

which she taught. Whatever the differences of race, custom or language, there was no difference of faith. All men were bound together by the Church in one common rule of daily life; all attended the same prayers and heard the same services repeated in the same language. All acknowledged her supreme authority, for within her pale, though nowhere else in the world, there was no distinction of birth or power. Her discipline exacted equal obedience of all men, king or yeoman, baron or serf; and all were taught and believed that the dearest thing to their souls, salvation, was in her keeping, and to be gained only through her sacraments. Was it remarkable, then, that when after all these years of dumbness men once more felt the need of expression through the forms of art, the subject of that expression should have been the glorification, in the soaring marvels of the cathedrals, of the omnipotent Church?

But the constitution of the Church herself throughout the Dark Ages prevented any popular manifestation of this devotion. She too was a feudal institution. Up to the end of the twelfth century her power was divided among great monastic establishments. All the intelligence and learning of the time was concentrated in her abbeys and monasteries; but each of these institutions stood jealously apart. Each was a little separate feudal domain, protected by its feudal seignior; and so the Church offered no common leadership or guidance to the people.

And yet these feudal monastic establishments contributed the chief share in preparation for that outburst of national consciousness which was to result in the cathedral building of the thirteenth century, for they wrought out the means by which this outburst could be given an adequate expression in architecture. Protected by their sanctity, enlightened by their learning, and so enriched that at one time they owned nearly half the land of Europe, they had begun as early as the eleventh century to tear down

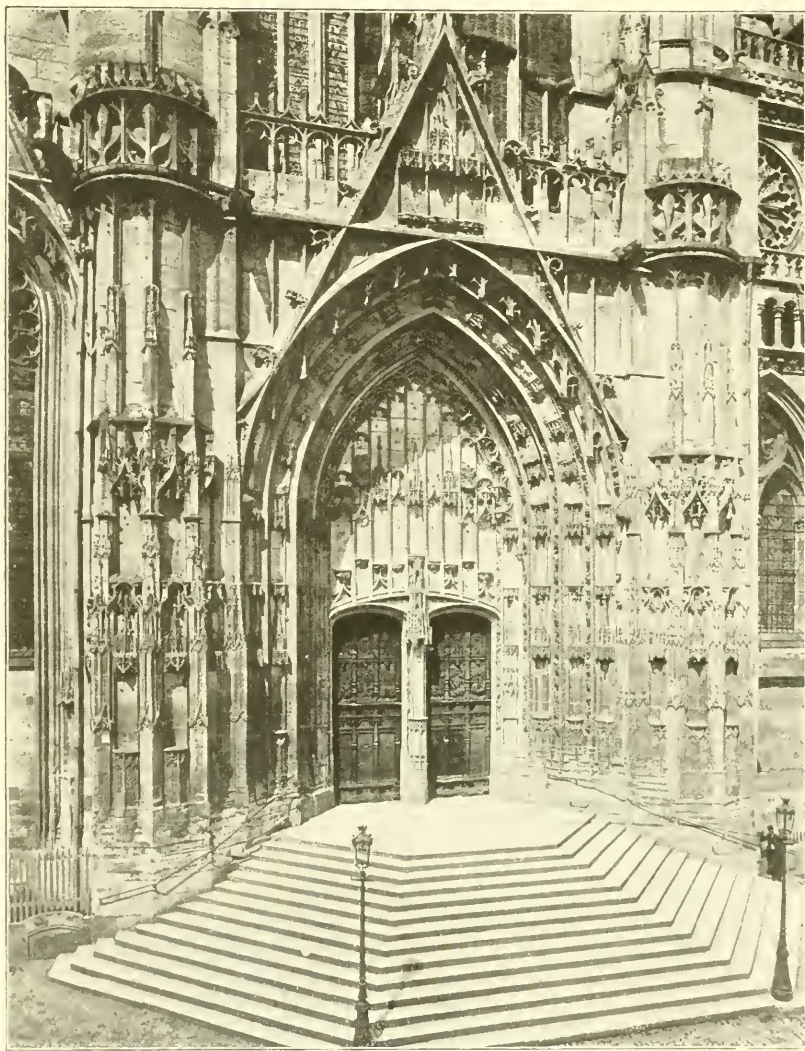


CATHEDRAL OF BEAUVAIS

FROM THE NORTH

their old churches and rebuild nobler ones, perfecting the forms of religious architecture with each successive trial. Theirs was a sort of preliminary and

monastic establishments that erected them. They were the sole property and built for the use of the clergy; and though the laity were admitted to them



CATHEDRAL OF BEAUVAIS

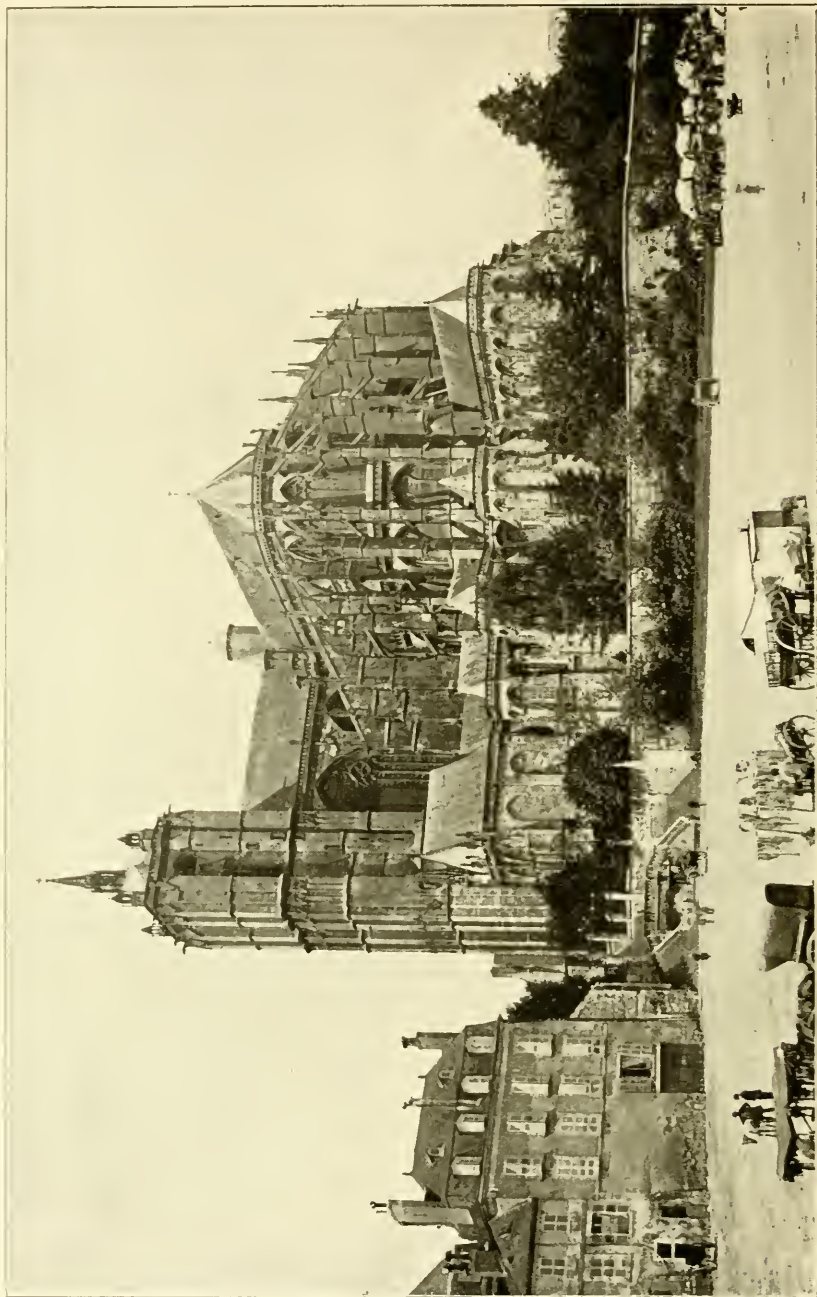
MAIN PORTAL

secular activity that broke out the paths for the great popular activity which was to follow.

But almost all these were abbey churches belonging exclusively to the

they had no right to be there and took no part in the ceremonies performed.

So, throughout these Dark Ages, while order was gradually growing out of chaos, permanency of abode and safety

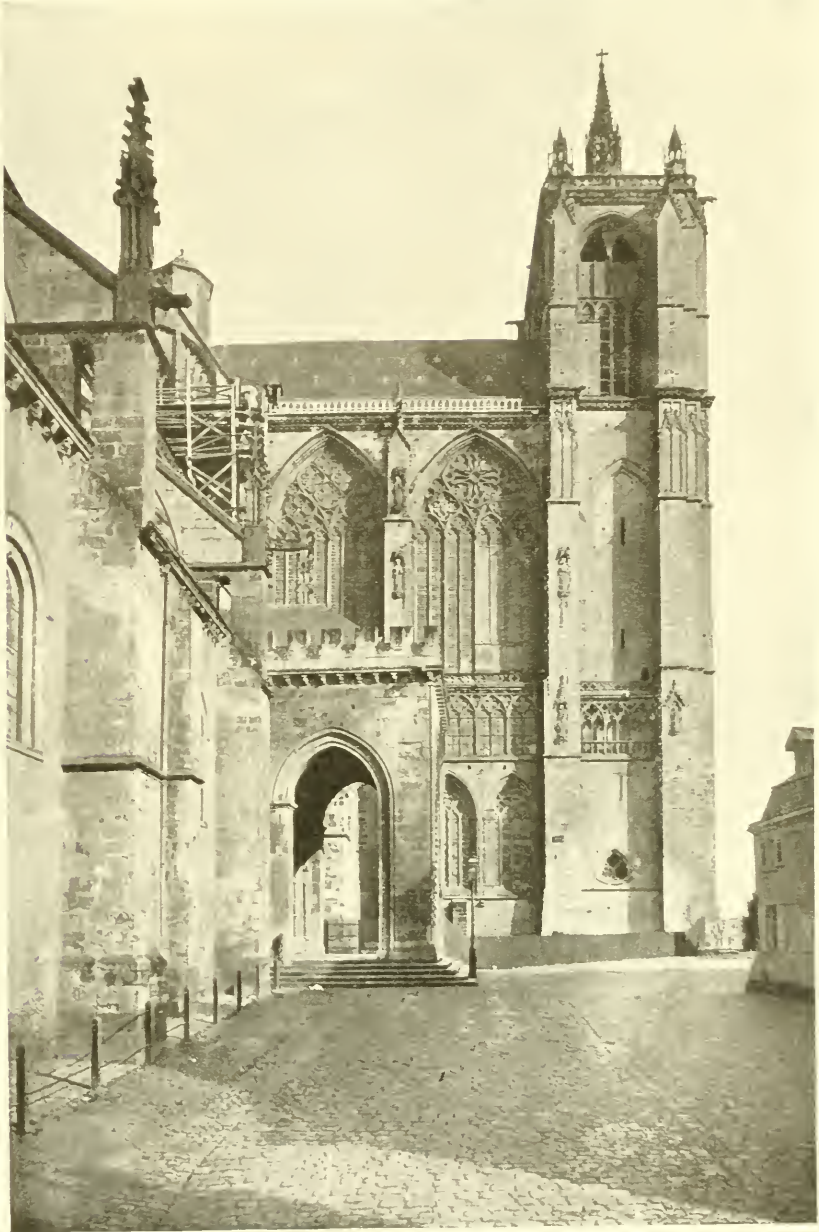


CATHEDRAL OF LE MANS

FROM THE SOUTHEAST

of life becoming established, wealth accumulating in the hands of individuals and communities, until men were eager

to embark on enterprises which should outlast their brief day, and transmit their remembrance to their successors,



CATHEDRAL OF LE MANS

SOUTH SIDE



CATHEDRAL OF COUTANCES

FAÇADE

architectural forms had been evolved which were fitted to give expression to the highest æsthetic aspirations. Meantime, the minds and hearts of the people were choked and seething with spiritual and artistic emotions which had been so long denied utterance by social and political conditions that they may be compared to steam pent in a boiler,—ready to burst forth into energy if a way could be found to give vent to them.

The way was found in the crumbling away of the Feudal System in Church and State during the twelfth century. The kings saw that the moment had arrived to claim the power and influence which, as the heads of the nations, rightfully belonged to them; the bishops saw that the same opportunity was theirs to resume, as the spiritual heads of these nations, the powers which had meantime fallen into the hands of the religious orders. And suddenly the people realized that, no longer the distracted serfs of various petty lords, they had all at once become common members of nations, and that their mighty and adored Church was no longer the property of the monastic orders, but had been handed over to their keeping. In a word, national and local pride and affection, and religion—motives that have ever been the most effective in the production of noble human works,—sprang jointly into action and in the highest force. For the first time since Rome's downfall the people of a nation, or of any community in a nation, could now unite, shoulder to shoulder, under a common impulse in a common work, to which all alike, rich and poor, noble and commoner, could contribute; and for the first time was there sufficient architectural knowledge to allow this united impulse to express itself in a form so noble as a Gothic cathedral.

Like all great artistic epochs, the thirteenth century was, therefore, a time of the culmination and fruition of many diverse and stimulating influences, intellectual, political, social and emotional; and the result was that unparalleled activity in cathedral build-

ing which burst forth simultaneously all over Europe and rendered the thirteenth century perhaps the most brilliant era of any in the history of architecture. Not even the age of the Ramses in Egypt, nor that of Pericles in Greece, nor the great period of the Roman Empire, will bear comparison with it, whether we consider the size and number of the buildings executed, their wonderful variety and constructive elegance, the daring imagination that conceived them, or the lofty religious feeling that is expressed in every part of them.

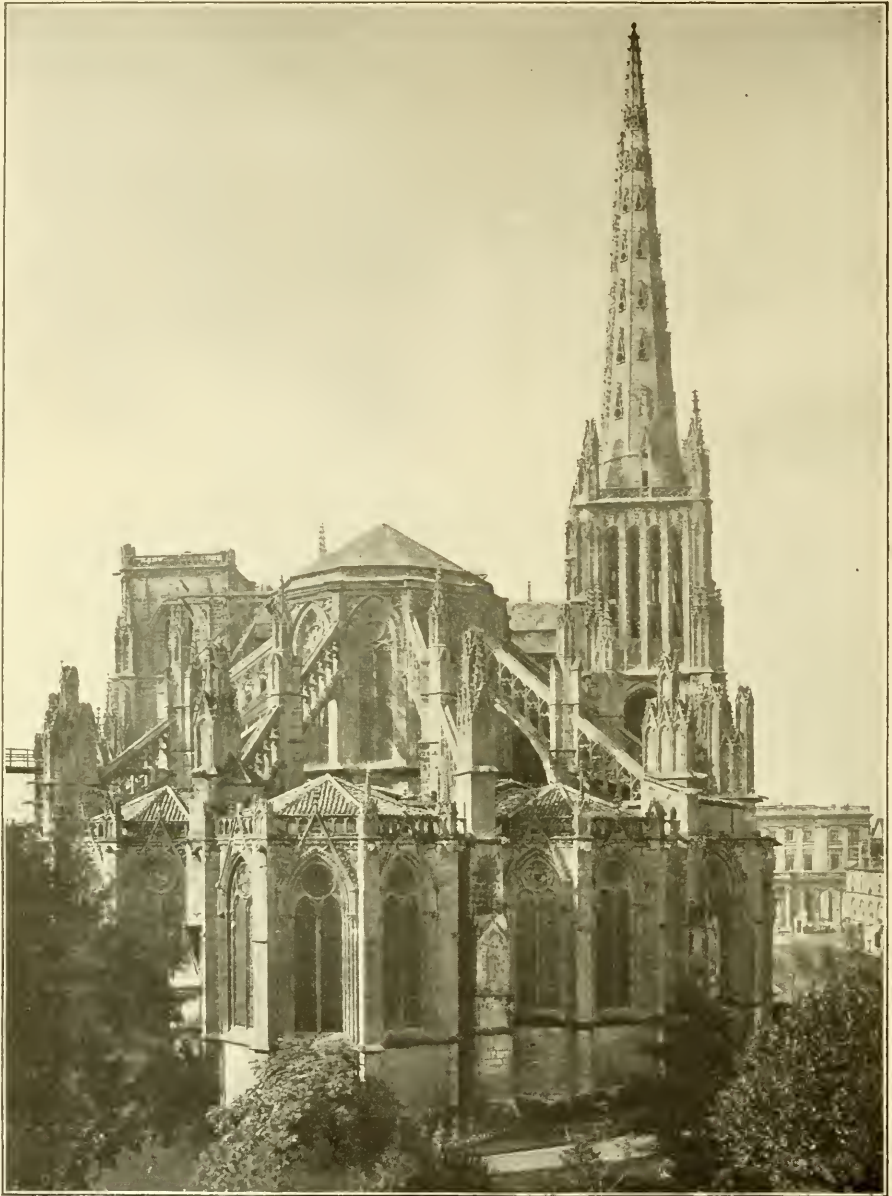
The movement developed first and was most fruitful in France, where the social, political and artistic conditions were furthest advanced, beginning there about the middle of the twelfth century and reaching its climax with the opening of the thirteenth.

Thirty or forty French cathedrals of the first class owe their magnificence to this century. Some of them, it is true, were commenced in the twelfth, and many were not completed until after the fourteenth; but their principal features, as well as their more important beauties, belong to the thirteenth century.

The illustrations of the present paper are devoted to some of the principal French cathedrals which owe their chief beauties to this thirteenth century activity, with the exception of those of Paris, Rouen, Reims and Amiens, which have been illustrated in previous numbers of this SERIES.*

Chartres Cathedral (the Cathedral of Notre Dame) ranks as one of the greatest, most imposing and most beautiful of Gothic buildings. Its size, the simplicity and completeness of its design and the richness of its detail, especially in the porches and spire, combine to make it one of the most noteworthy churches, not only in France but in the world. The crypt is all that remains of an early building destroyed by fire in the eleventh century. About 1120 the work of rebuilding was begun with great pop-

* Paris, April, 1901; Rouen, October, 1899; Reims, August, 1903; Amiens, December, 1898.



CATHEDRAL OF BORDEAUX

FROM THE EAST



CATHEDRAL OF BORDEAUX

FROM THE SOUTHWEST

ular enthusiasm, the people even harnessing themselves to carts for drawing the stone; but in 1194 another fire destroyed the greater part of it; and the present building dates, in all probability, from the first half of the thirteenth century. The lower portion of the façade was erected in the twelfth century, the rose window in the thirteenth, and the upper parts in the thirteenth and fourteenth centuries. The spire of the north tower was added in 1507-14; and the elaborately carved porches and portals were the work of the thirteenth and fourteenth centuries. Fergusson calls the spire of the north tower the most beautifully designed in Europe.

The Cathedral of St Etienne at Bourges dates, as it now stands, mainly from the thirteenth and fourteenth centuries, but was not finished until the sixteenth century. Although one of the largest and finest of its class, its plan is short and broad, having five aisles instead of three, and no transepts. In spite of this departure from type, it is so exquisitely beautiful that it ranks with the cathedrals of Paris, Amiens,

Chartres and Reims as the finest in France. The façade is rich and imposing. The principal portal and the two on the right of it were built in the thirteenth century, and those on the left in the sixteenth. The south tower, one hundred and ninety feet high, dates from the fourteenth century; that on the north, two hundred and ten feet high, from the sixteenth. The latter, called the "Butter Tower," was partly paid for by sums contributed by the faithful for permission to use butter during Lent.

The Cathedral of Notre Dame at Bayeux was built upon the site of an earlier church, founded in the eleventh century by Bishop Odo of Bayeux, half-brother to William the Conqueror. It dates chiefly from the middle of the thirteenth century, although portions of eleventh century Romanesque work and early Gothic still remain. The western towers are Romanesque below with Gothic spires. The chevet of chapels about the apse, with its graceful turrets, is one of the most beautiful examples of early Gothic in France.

The Cathedral of St. Pierre at Beau-

vais is still incomplete, nothing but the choir and transepts having ever been built. It is, however, on so grand a scale,—the exterior height to the ridge of the roof being two hundred and twenty-five feet, which is the highest

vault in France,—and the building, so far as completed, is so imposing, that in spite of manifest defects it justly ranks among the great French cathedrals. It was begun in 1225 and in great part completed before 1267.



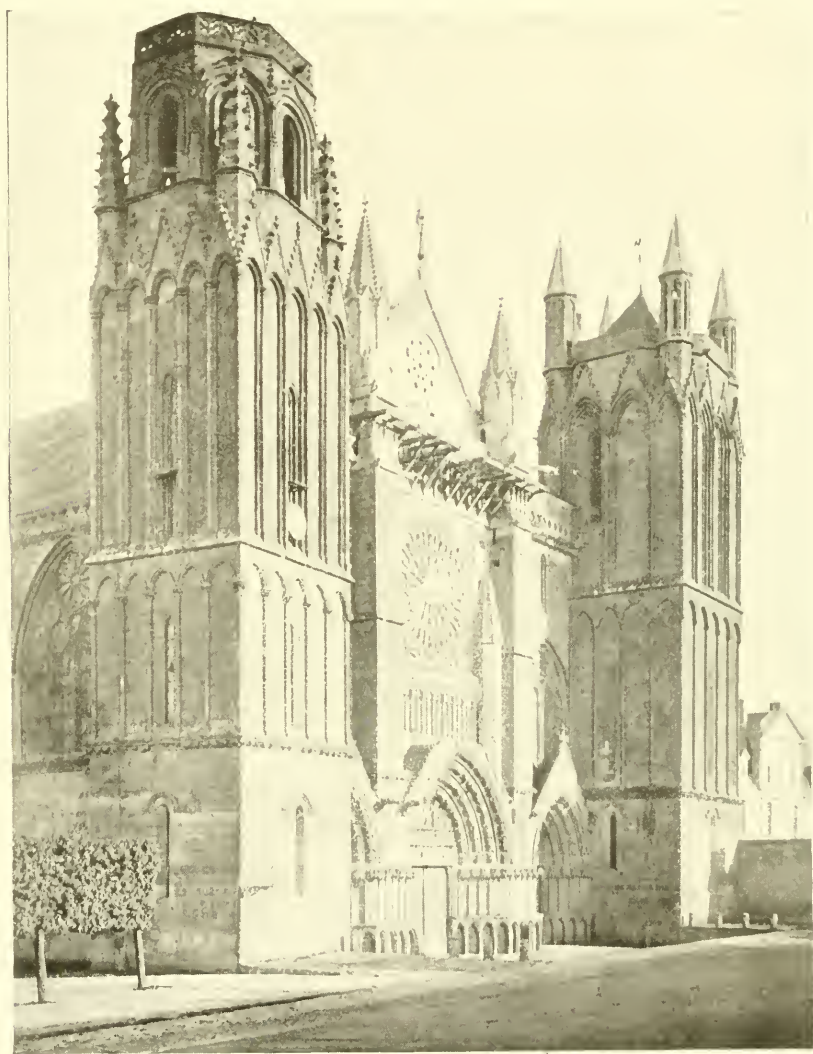
CATHEDRAL OF LISIEUX

FAÇADE

The Cathedral of Le Mans, dedicated to St. Julian, the traditional founder of Cenomanian Christianity, and the first bishop of Le Mans, consists of two distinct parts differing widely from each other. The nave, built partly in the eleventh and continued in the twelfth century, is of the early Gothic style with some later features of the transitional period, while the choir (the

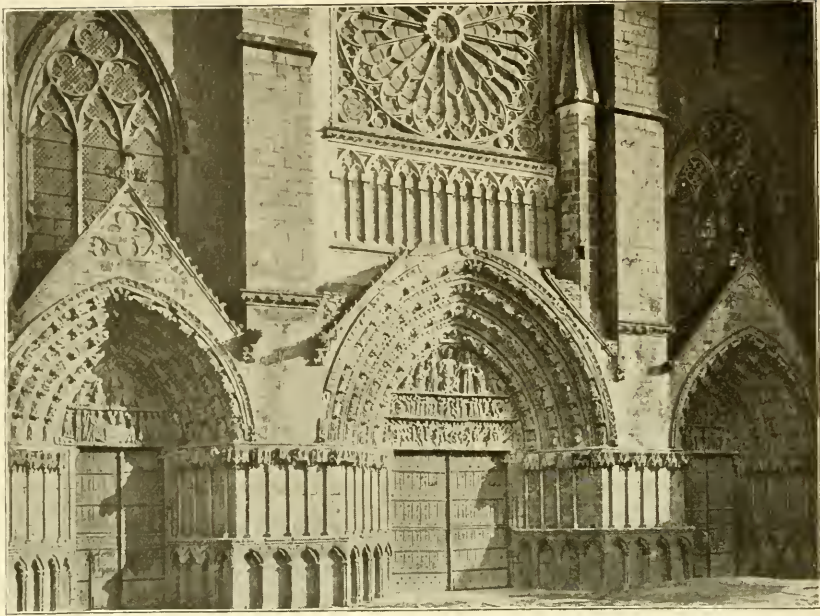
largest in France) was rebuilt in the thirteenth century, and the transepts in the fourteenth and fifteenth. Despite this mingling of styles the general effect of the structure is one of great nobility.

The Cathedral of Notre Dame at Coutances dates mainly from the first half of the thirteenth century, having been begun in 1205. Its central tower and lantern is of unusual boldness and



CATHEDRAL OF POITIERS

WEST FRONT



CATHEDRAL OF POITIERS

WEST PORTAL

beauty, while the spires of the west towers are among the earliest examples of the fully developed Gothic spire.

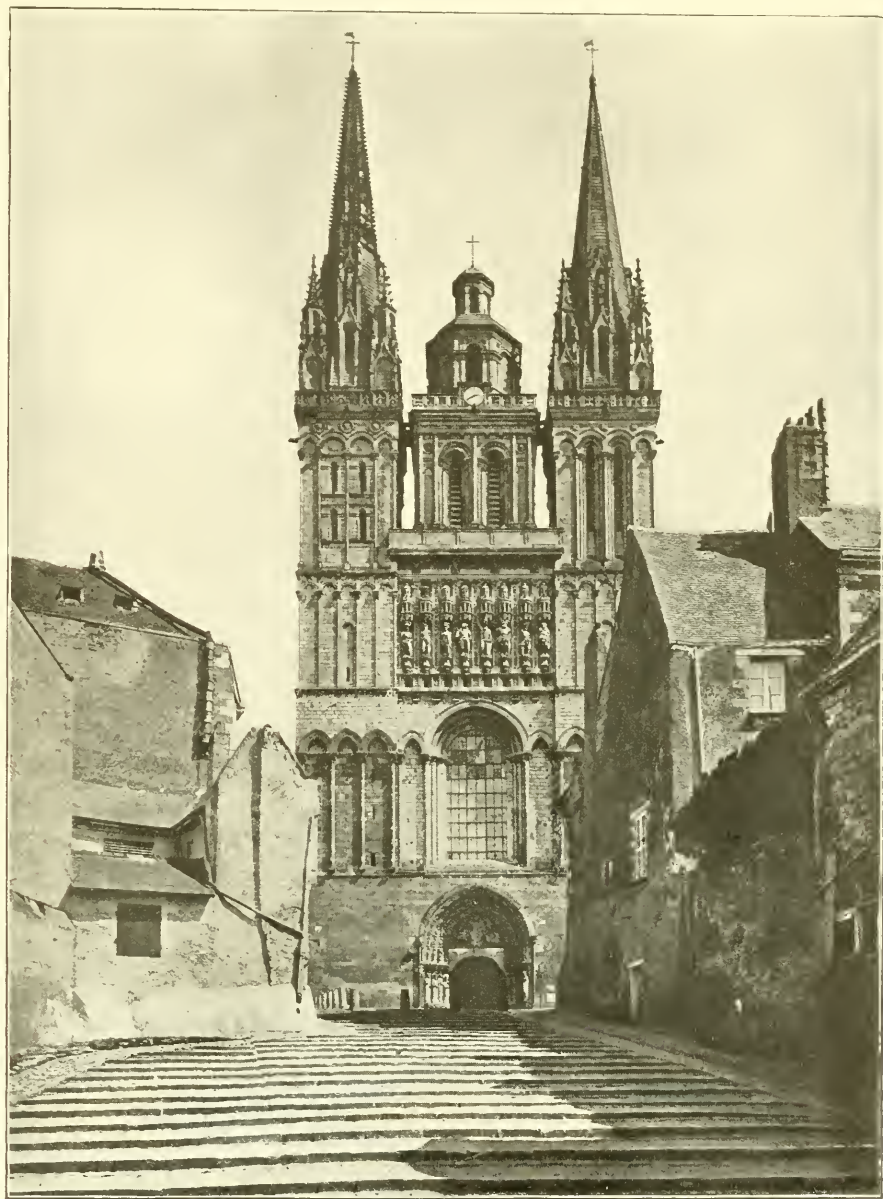
The choir of the Cathedral of St. André at Bordeaux was built between 1260 and 1310. The lower part of the nave is the oldest portion, dating from the eleventh century, and has Romanesque arches surmounted by a sixteenth century vault; while the towers at the north portal together with the transepts belong to the fourteenth century. The nave, without aisles, and the chevet of chapels are especially fine. The two transept spires are unusual features and are of great beauty.

The Cathedral of St. Pierre at Lisieux is a type of the transitional Norman style, and was built largely in the twelfth and thirteenth centuries, although the spire of the south tower was rebuilt in the sixteenth and seventeenth, and other portions, including chapels, were added in the fourteenth, fifteenth and sixteenth. The nave is the oldest portion and is exceptionally harmonious, being all the work of a single architect;

and the western façade as a whole is of remarkable beauty.

The Cathedral of St. Peter at Poitiers was begun in 1162 by Henry II. of England. It was nearly completed in 1204, but not consecrated until 1379. Some parts are Romanesque, but the greater portion is Gothic. The west façade dates from the thirteenth century, and the upper part of the north tower from the fifteenth century. Its plan is of the simplest type, but is peculiar in that the side walls converge towards the east, while the roof is also lower at this end, giving a false perspective to the interior and the effect of increased length.

At Angers the Cathedral of St. Maurice is a mingling of Romanesque and Gothic design with even the addition of Renaissance work in the façade. The lower part of the nave walls was built in the eleventh century, and the domical vault in the middle of the twelfth century, but the principal part of the nave, transept and choir belongs to the thirteenth. The towers of the west front were added in the sixteenth century.



THE CATHEDRAL OF ANGERS

FAÇADE



THE GIRALDA TOWER

SEVILLE

THE GIRALDA TOWER

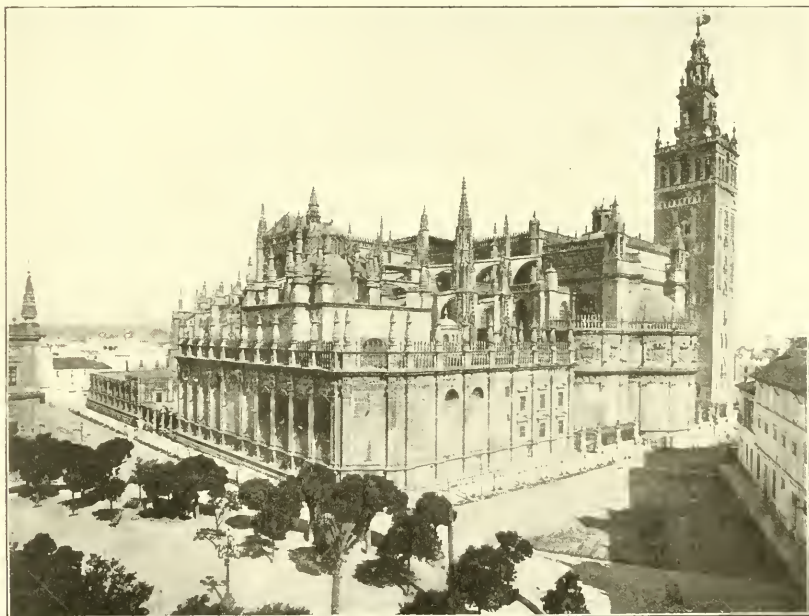
SEVILLE

THE Giralda Tower—which is to Seville what Giotto's Tower is to Florence—consists of two distinct parts of widely different styles, one grafted upon the other—a Spanish Renaissance superstructure crowning a Moorish prayer tower; but the result, even if accidental, is of such harmony that the Giralda ranks as one of the world's most graceful structures.

For two thirds of its total height of about three hundred feet an absolutely plain, massive square tower of a beautiful rose color, it relaxes its severity about eighty feet from the ground in a surface decoration of panels, diapered with Arabesque net-work, pierced with twin windows and relieved by light balconies; yet on the whole, it never quite abandons its solid massiveness of aspect, until suddenly it blossoms into a light open-work superstructure of cream

colored stone—an airy apparatus of diminishing stages, balustrades, pilasters and cupolas,—topped by a gilded statue. The result is a curiously mingled impression of stability and lightness. It seems as massive and imposing as an Egyptian pyramid, yet as gay and graceful as a garden kiosk.

The Moorish part of the structure was originally the minaret or prayer tower of the mosque of Abu Ya'kub Yûsuf, and was probably built between 1184 and 1196, its architect being, according to tradition, no other than the renowned Arabian astronomer, mathematician, chemist, and reputed inventor of algebra, Geber. In plan it is a square, fifty feet on each side; and its walls, faced with pale red tiles, were originally crowned, at the height of two hundred and fifty feet, by a battlement, as is shown by an old altar-painting of 1555.



THE GIRALDA AND THE CATHEDRAL FROM THE SOUTHEAST

SEVILLE



THE GIRALDA FROM THE CALLE BORCEQUINERIA

SEVILLE

now preserved in the cathedral. From this battlement rose an iron standard bearing four immense brass balls of graduated sizes, the largest so enormous that the gates of the city had to be widened to admit it. In 1395 these balls were thrown down by an earthquake; but the minaret and the mosque stood in their original state until 1402.

Meantime, on St. Clement's day, November 23, 1248, after a siege of six months, Seville had fallen before the

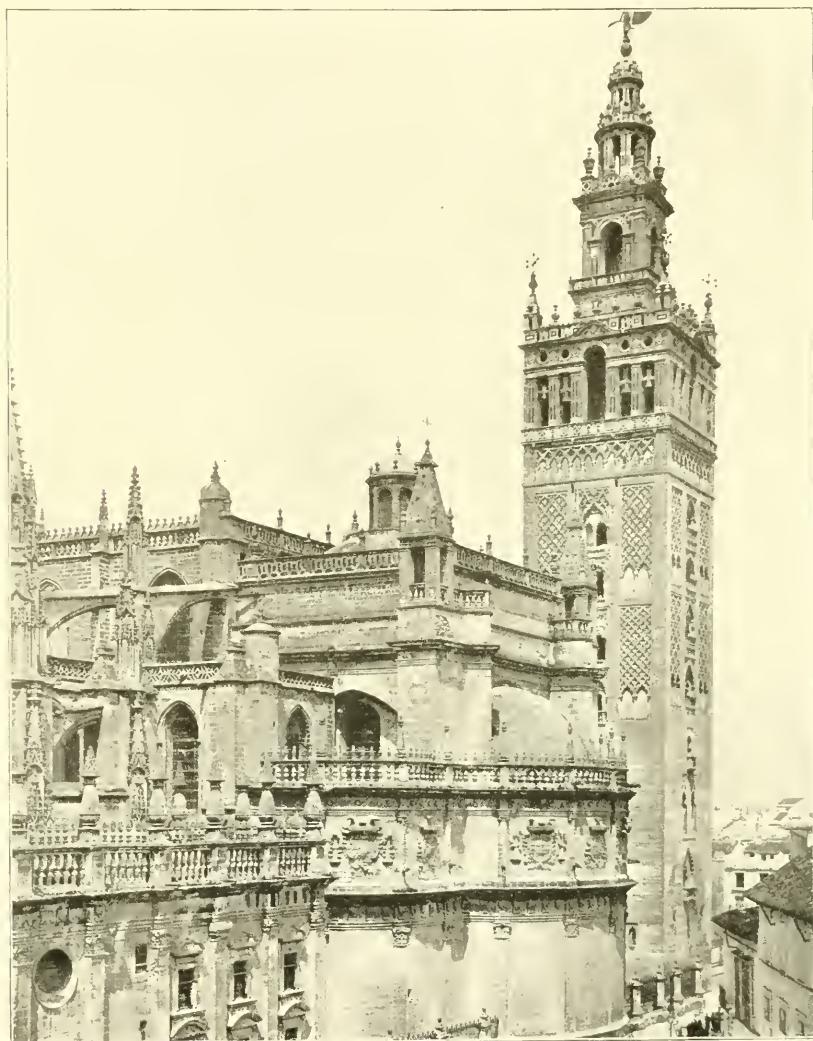
arms of St. Ferdinand, who thereupon expelled the Moors; and the victory of the Christian arms was proclaimed from the old Moslem prayer tower. The Spaniards at first contented themselves with consecrating the ancient mosque as their cathedral; but when after nearly two hundred years of Christian service it had fallen into despair, they determined to build on the same site the present cathedral "upon so magnificent a scale that coming ages might proclaim them

mad to have undertaken it." The church was finished in 1506, but the tower which adjoined it was permitted to stand unchanged until 1568, when the architect Hernan Ruiz was commissioned to build the present ornamental upper section upon the Moorish base.

It is somewhat surprising that Ruiz, whose Renaissance choir forever destroyed the interior harmony of the Mosque of Cordova, should have here succeeded in crowning the old prayer

tower with a superstructure so absolutely harmonious with it; but succeed he did, and the result was the present Giralda,—perhaps more exquisite in outline and harmonious in proportion than any other similar edifice.

The Renaissance superstructure begins with a rectangular belfry in which hang twenty bells. From the corners of this stage rise four huge sprays of iron lilies,—attributes of the Virgin, the patroness of the city. The remainder



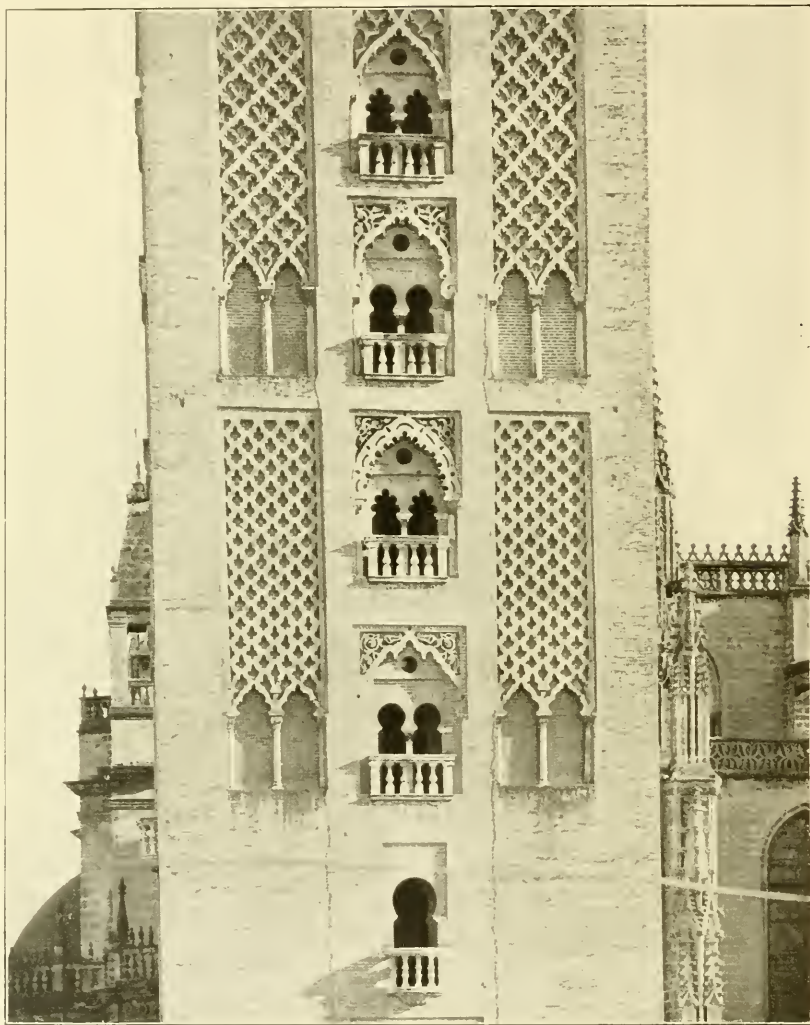
THE GIRALDA FROM THE ALCAZAR

SEVILLE

consists of three light receding lanterns, the last topped by a shimmering globe, on which stands a gilt bronze statue of a woman holding in one hand a palm branch and in the other a banner.

In spite of its weight of a ton and a quarter, this figure, which stands over three hundred feet from the ground, is the weather-vane, or *giraldillo* which gives the tower its name of Giralda—pronounced he-ral'-dar. The subject of

the statue is a stock butt for all the wits of Seville. "We call her Faith," they will exclaim, "yet she is not only a woman,—that perhaps might be pardoned,—but a weathercock into the bargain, to represent what should be steadfast as the set hills!" It would, however, ill behoove the traveler to say a word in dispraise of the statue or the tower itself, which all Sevillians recognize as the chief beauty of their city.



THE GIRALDA: DETAIL

SEVILLE



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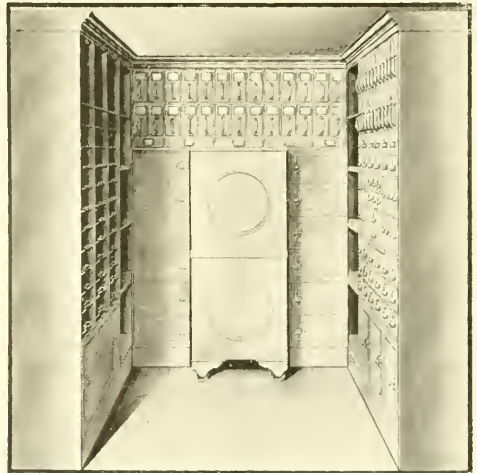
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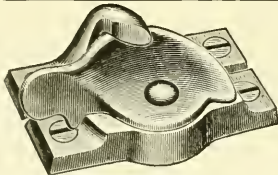
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Brochure Competition Announcements

Competition CC

CLOSES OCTOBER 15, 1903

SUBJECT: The Façade of a City House, in the Colonial Style.

The house to be situated in the middle of a block, and to measure twenty-four feet wide. It is to be four stories in height, and to be built of brick with stone trimmings. The façade only is to be shown by an elevation, drawn to scale in pen and black ink.

Award to be announced in THE BROCHURE SERIES
for November, 1903.

First Prize, \$10.00 in gold
Second Prize, \$5.00 in gold

Prizes offered by THE BROCHURE SERIES.

Competition DD

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"Erected by the County of Avalon. MDCCXIX.
God has given Commandments unto men. From
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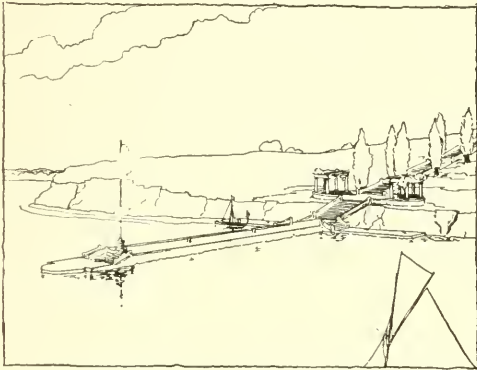
BROCHURE SERIES COMPETITION BB

A Pier and Boat-landing

ANNOUNCEMENT OF THE AWARD

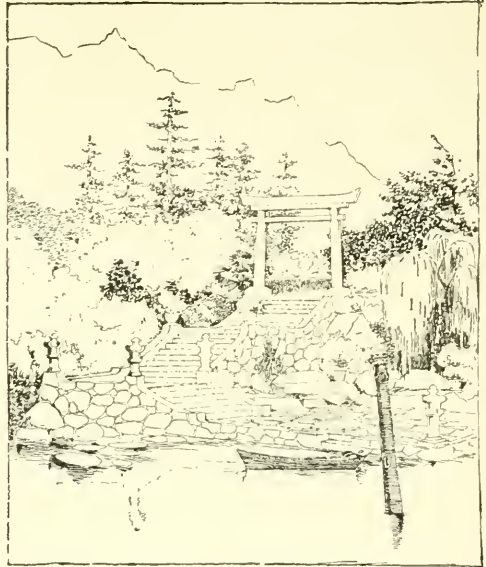
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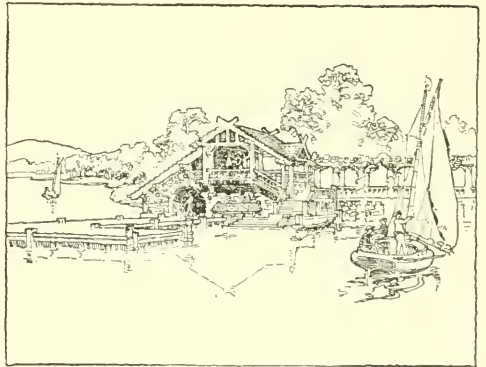
First Prize Design, by Mr. Hugh Chrisp, Rochester, N.Y.

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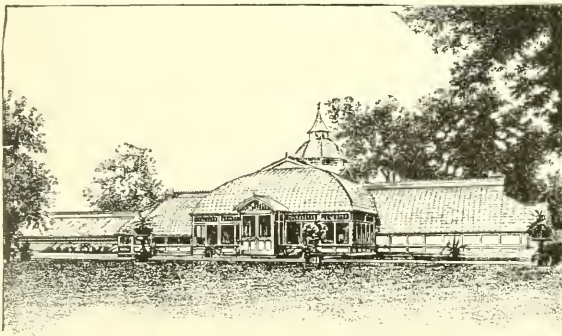
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First Mention

"Still Water"



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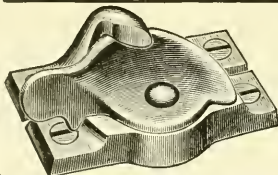
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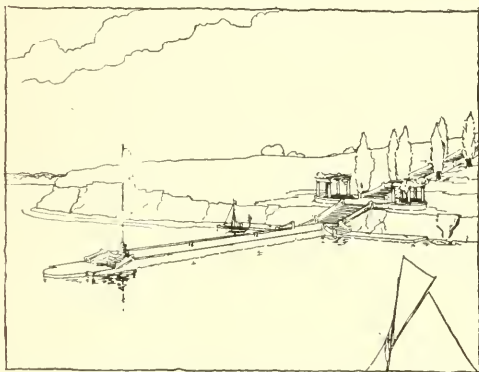
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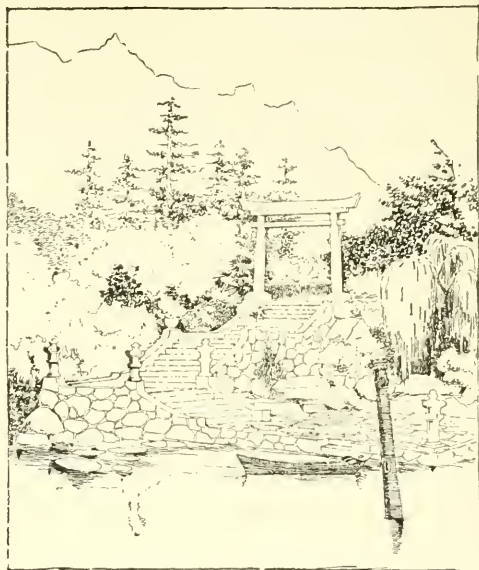
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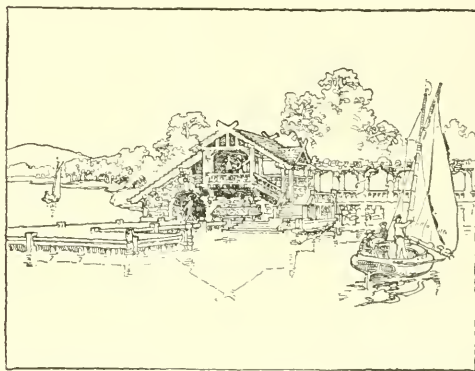
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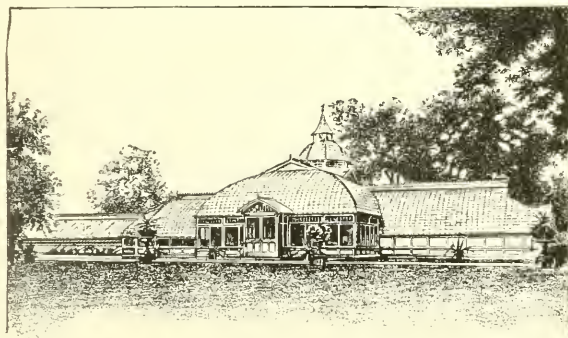
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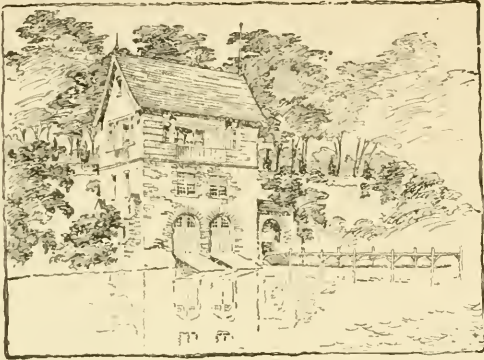
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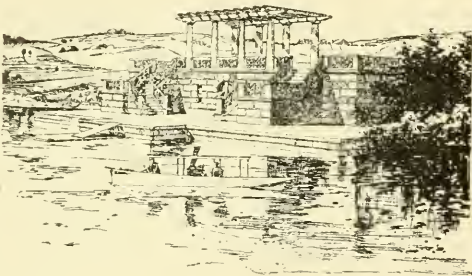
Mention

"Sunnycroft"

of the problem on a flat shore by sheer force of architecture, when any amount of slope or terracing was to be had for the invention of it.

The first prize is awarded to Mr. Hugh Chrisp of Rochester, N.Y.; the second to Mr. Julian Greenwell of Honolulu, Hawaii; first mention to the design of "Still Water"; and mentions to those of "Esquisse," "Sunnycroft," "North Shore," "Attic," "Montlake," "Anchor" and "Nautilus."

Two subjects for forthcoming competitions are announced on another page. "Competition CC," to close October 15, sets a problem interesting because of its familiarity and its limitations—the design for the façade of a mid-block city house in the Colonial style.



Mention

"Esquisse"

It is specified that this house shall have a frontage of twenty-four feet, be four stories in height, and be constructed of brick with stone trimmings. "Competition DD," closing November 15, involves the arrangement and lettering of a given inscription in a given space—a task which every architect has from time to time to undertake, but one which, despite its seeming simplicity, is rarely accomplished with complete success. The subject is the design for a bronze tablet bearing an inscription and date to commemorate the erection of a county court-house, into the vestibule wall of which it is to be set. The design is to be rendered by a wash drawing in India-ink to a given scale.

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